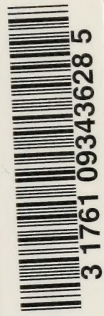
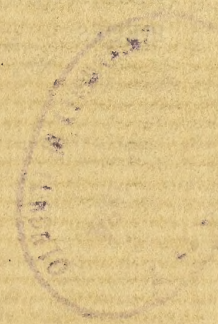


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Dodd, Robert H, from, bookellers, New York

The Brownings :

DESCRIPTION OF A  
REMARKABLE COLLECTION  
OF  
ORIGINAL MANUSCRIPTS  
AND  
ASSOCIATION ITEMS  
OF  
ROBERT AND ELIZABETH  
BARRETT BROWNING  
ON EXHIBITION AND  
FOR SALE BY  
ROBERT H. DODD  
NEW YORK  
MCMXVI



A COLLECTION OF SUCH IMPORTANCE AS THAT  
HEREIN OFFERED SHOULD BE PRESERVED INTACT  
IN SOME PUBLIC INSTITUTION OR IN THE PRIVATE  
COLLECTION OF A BROWNING ENTHUSIAST. FOR  
THIS REASON IT WILL BE FIRST OFFERED "EN  
BLOC," BUT IN THE EVENT OF ITS NOT BEING  
SOLD AS A COLLECTION IT WILL BE BROKEN UP.  
RESERVATIONS MAY NOW BE MADE FOR SEPARATE  
PIECES.







PASTEL PORTRAIT OF MRS. BROWNING

See page 13



# THE BROWNING

*Description of an Important Collection of Manuscripts and Autograph Letters of Robert and Elizabeth Barrett Browning together with Presentation Copies of Books from and to them.*

*Including Autograph Manuscripts of "A Last Word to E.B.B.," "Sonnets from the Portuguese" and "Aurora Leigh"; Robert Browning's copy of "Poems before Congress" and numerous association items of the greatest interest.*

*Also the original Pastel Portrait by Charles Hayter of Mrs. Browning as a Child and two exquisite Pencil Drawings by Lord Leighton of "Penini" Browning.*

*On Exhibition and for Sale by*

**ROBERT H. DODD**

*Fourth Avenue and Thirtieth Street*

*New York*


1916





## CONTENTS

	PAGE
Preface	7
Portraits	13
Autograph Manuscripts of Robert Browning	17
Autograph Manuscripts of Elizabeth Barrett Browning	21
Autograph Letters of Robert Browning	31
Autograph Letters to Robert Browning	35
Autograph Letters of Elizabeth Barrett Browning	43
Robert Browning's Corrected Proof Copies and Personal Copies of His Works	53
Robert Browning's Copies of Mrs. Browning's Works	57
Presentation Copies from the Brownings	63
Presentation Copies to the Browning	71



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## PREFACE

THE COLLECTION DESCRIBED HEREIN IS ONE OF THE MOST NOTABLE GATHERINGS OF BROWNING MATERIAL EVER OFFERED TO LOVERS AND COLLECTORS OF THE WORKS OF THE TWO FAMOUS POETS.

THE PASTEL PORTRAIT BY CHARLES HAYTER is the earliest and, at the same time, one of the most interesting portraits of Mrs. Browning extant.

LORD LEIGHTON'S PENCIL PORTRAITS of Robert Wiedemann Barrett Browning, "Penini," are of exquisite charm.

THE ORIGINAL MANUSCRIPTS OF ROBERT BROWNING include an unpublished ballad, "Epps," "A Last Word to E. B. B.," "Home Thoughts from Abroad," etc.

MRS. BROWNING'S MANUSCRIPTS are especially strongly represented. The laudatory criticisms of some of the pieces in "Bells and Pomegranates," the manuscripts of "Poems before Congress," "Sonnets from the Portuguese," and the first draft of "Aurora Leigh," are the most noteworthy.

Owing to the fact that Robert Browning destroyed all his correspondence, letters addressed to him are of the utmost rarity. In this collection are a few survivors, viz.: THREE LETTERS FROM THOMAS CARLYLE, NINE FROM DANTE GABRIEL ROSSETTI, ONE FROM ALGERNON CHARLES SWIN-

BURNE, AND FIFTEEN FROM ALFRED, LORD TENNYSON. A truly remarkable assemblage to have escaped the general holocaust, probably preserved as being too precious to destroy.

THE SUPERB SERIES OF LETTERS OF ELIZABETH BARRETT BROWNING is incomparably the most important in existence, and comprises almost all of the letters published in Sir Frederick Kenyon's "The Letters of Elizabeth Barrett Browning," 2 vols., London, 1897, besides a far greater number which are still unpublished. This superb series forms a practically continuous record of her life, from the early days in Herefordshire to her death in Italy in 1861. In these letters she paints her own portrait.

The circumstances of her life, especially the early part of it, cut her off to an unusual extent from personal intercourse with her friends, and threw her back upon letter writing as her principal means of communication with them, and these letters contain an unusually full revelation of her character. As an unbroken correspondence addressed to her intimate friends, numbering amongst them several of considerable distinction, it is no doubt unique and not to be matched by that of any other writer which has still been preserved. One of the reasons for this is that the letters were returned at the request of Robert Browning after his wife's death, in 1861, in order to prevent publication. They consist of the letters to Miss Mitford, the authoress of "Our Village," the correspondence with Hugh Stuart Boyd, the letters to John Kenyon, the letters to Mrs. Jameson, the letters to Mrs. Martin, the correspondence with Wordsworth, and the letters to B. R. Haydon. From the description it will be seen that there are over 800 letters, of which 244 have been published. The extreme interest



of the collection can be appreciated by reading the two volumes printed in 1897, of which the published part of the correspondence forms the bulk.

ROBERT BROWNING'S PERSONAL COPIES of some of his important works are here and also some of his proof-sheets with his corrections.

Of great interest are the copies of Mrs. Browning's works which she gave to her husband.

The series of FIRST EDITIONS OF THE WORKS OF THE TWO POETS, all in the original state, presented to their son, to Mr. Williams, to Lord Leighton, to John Kenyon, and to the Barings, numbering in all fourteen separate works, forms an unrivalled collection, and one that could probably never be brought together again.

THE COLLECTION IS ON EXHIBITION AND WILL BE OFFERED INTACT. IN THE EVENT OF ITS NOT BEING SOLD IT WILL BE BROKEN UP. RESERVATIONS MAY NOW BE MADE FOR PARTICULAR PIECES.

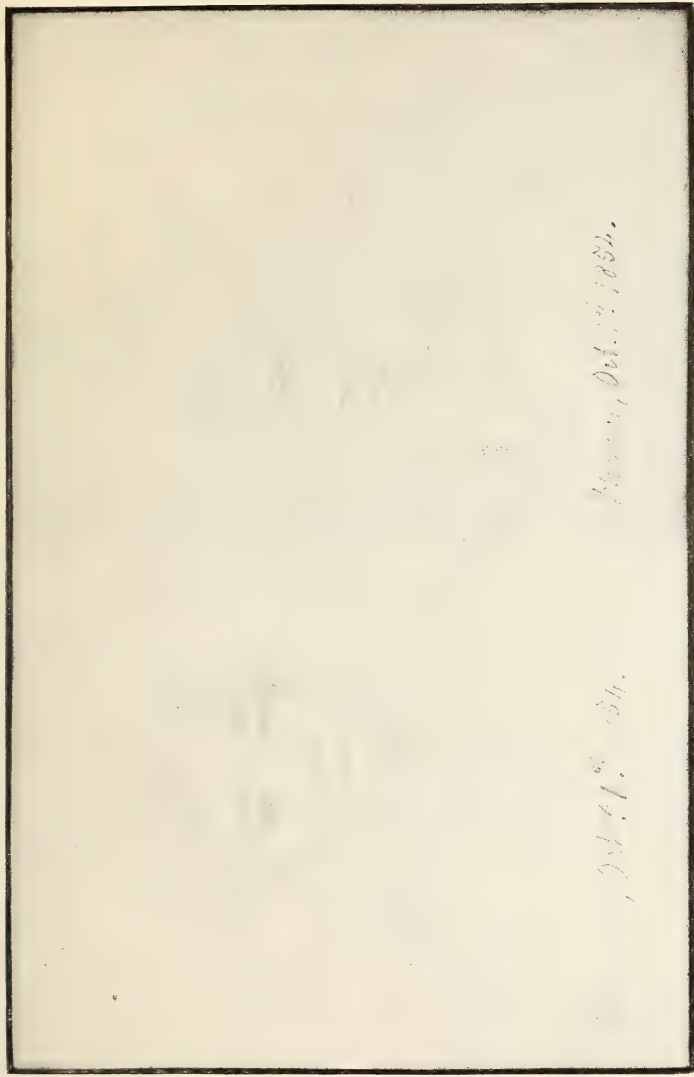




## PORTRAITS







Nov. 14, 1854.

Nov. 14, 1854.

LORD LEIGHTON'S DRAWINGS OF "PENINI" BROWNING

See page 13





## ONE OF THE MOST INTERESTING PORTRAITS OF MRS. BROWNING IN EXISTENCE

THE ORIGINAL PASTEL DRAWING IN COLORS BY CHARLES HAYTER (exhibitor at the Royal Academy, 1786-1832), of the Poet, as a child, walking into the porch at Hope End, followed by a spaniel carrying her hat.

THIS CHARMING DRAWING IS THE EARLIEST EXTANT OF MRS. BROWNING, and is the original of the well-known engraving, a copy of which is inserted in Mrs. Browning's "Essay on Mind," 1826, in this set. The drawing measures 15 by 12 inches, and is in the original frame.

## LORD LEIGHTON'S DRAWINGS OF THE BROWNING'S' SON

TWO EXQUISITE PENCIL DRAWINGS, full face and profile, of "Penini" Browning. Both signed, and with an autograph inscription by Robert Browning, "Florence, Oct. 1st, 1854."

The drawings measure 5 by  $7\frac{3}{4}$  inches, framed together. Drawings by this famous artist are most rare, and the above are quite equal in charm and delicacy of touch to the beautiful pencil portraits by Sir Thomas Lawrence.



**AUTOGRAPH MANUSCRIPTS OF  
ROBERT BROWNING**





Thus I say of me, but think of you, Love!  
 This to you - yourself my moon of poets!  
 Ah, but that's the world's side - there's the wonder -  
 Thus they see you, praise you, think they know you.  
 There, in turn I stand with them and praise you,  
 Out of my own self (I dare to phrase it)  
 Seeing - mine with all the eyes - our wonder.  
 But the best is when I glide from out them,  
 Crops a step or two of dubious twilight,  
 Come out on the other side, the novel  
 Silent silver lights and darks undreamed of,  
 where I hush and bless myself with beauty.  
 Oh, their Rafael of the dear Madonnas,  
 Oh, their Dante of the dread Inferno,  
 wrote one song - and in my brain I sing it,  
~~And~~ one angel - borne, see, on my bosom!

London, Sept 22. 1855.

R.B.

A LAST WORD TO E. B. B.

See page 17





## A LAST WORD TO E. B. B.

THE ORIGINAL MANUSCRIPT OF ONE OF BROWNING'S MOST BEAUTIFUL POEMS. This famous and beautiful poem, written in 1855, consists of 17 stanzas comprising about 214 lines, is signed and dated at end, and is entirely in the poet's autograph. It is one of the poems dearer to most lovers of Browning than any of the poet's later work.

Beautifully bound, with a portrait of the author on India paper, in an 8vo volume, in crushed red levant morocco, elegantly tooled.

## HERVÉ RIEL

THE ORIGINAL MANUSCRIPT of a portion of the poem, consisting of 51 lines, from the commencement (the remaining part has not survived). This superb poem was written in 1867 on a forgotten French sailor hero, and printed in March, 1871, to help the fund for the Relief of Paris.

Bound in a 4to volume in red levant morocco.

## EPPS

THE ORIGINAL MANUSCRIPT OF AN UNPUBLISHED BALLAD, comprising ten verses of six lines each, signed with initials and dated Jan. 6, 1886. This very fine poem commemorates the prowess of an English soldier at the Siege of Ostend, 1606.

Bound with a portrait of Browning in a 4to red levant volume.

## HOME THOUGHTS FROM ABROAD

ORIGINAL MANUSCRIPT OF THE FAMOUS VERSES "HOME THOUGHTS FROM ABROAD."

"Oh, to be in England  
Now that April's there,—  
And who wakes in England  
Sees, some morning, unaware,  
That the lowest boughs and the brushwood sheaf  
Round the elm-tree bole are in tiny leaf,  
While the chaffinch sings on the fruit tree bough  
In England now!" Etc.

Twenty lines on one page, 8vo. There are few more fascinating poems than this.

Bound in a 4to volume in brown straight-grained morocco, with two portraits of Robert Browning.

In the same volume are the following pieces:

A CHARMING POEM in the autograph of Robert Browning, commencing:

"She was fifteen—had great eyes  
Deep with dreams of Paradise;  
Not a paradise divine,  
Nor Eve's Eden, nor yours, nor mine."

Thirty lines on one page, 8vo.

A SERIES OF ORIGINAL MANUSCRIPT POEMS FROM THE GREEK. Comprising altogether about one hundred lines. The first poem of fourteen lines commences:

"I fain would sing of Cadmus King  
And fain of Atrean banqueting."  
The 2nd. "The earth drinks herself dark with the fast falling rain."  
The 3rd. "In this shadow of Bathyllus."  
The 4th. "When I drink the red, red wine."  
The 5th. "Where Bacchus enters bright and bold."  
The 6th. "O Love, the Muses bound him."  
The 7th. "Thou indeed, little swallow."  
The 8th. "Fly me not, fair creature."  
The 9th. "Blessing on thee, grasshopper."  
The 10th. "I love to see a glad old man."

A POEM, IN LATIN, of nine lines in the autograph of Robert Browning, signed by him and with the following note, "Feb. 22, '66 (on being defied to put 'You ought to sit upon the safety-valve' into a hexameter)."

AUTOGRAPH MANUSCRIPTS OF  
ELIZABETH BARRETT BROWNING





## SONNETS FROM THE PORTUGUESE AND CATARINA TO CAMOENS

"THE LOVELIEST SONNETS IN THE ENGLISH LANGUAGE."

THE ORIGINAL MANUSCRIPTS OF THESE MOST FAMOUS  
POEMS, COMPRISING 27 OF THE SONNETS AND THE SEPA-  
RATE POEM OF CATARINA TO CAMOENS.

Also an exquisite silhouette portrait of Mrs. Browning, in black touched with white on a pale blue ground, signed J. Turner, fecit, Florence, May 14, 1853.

It was Robert Browning who chose the name by which these sonnets have become so famous, taking the idea from the poem "Catarina to Cameons" which was one of his favorites. The Sonnets are among the loveliest in the English language, and were written in secret by Mrs. Browning before her marriage, but were not shown to her husband till long afterwards. He himself had called her "his Portuguese," from her poem "Catarina to Camoens," addressed to him, and she had replied by writing these Sonnets. There is a quality in them which is beyond words, an echo from afar, which belongs to the highest human expression of feeling (*vide* Dictionary of National Biography). The Sonnets from the Portuguese were first printed at Reading in 1847 under the simple title of "Sonnets," and in the subsequent editions under the now famous title of "Sonnets from the Portuguese."

These manuscripts are the original compositions and are simply headed "Sonnets" as in the Reading edition of 1847—now a volume of very great rarity and considerable value.

The above manuscripts are mounted in a very handsome 4to morocco volume of the period, beautifully tooled in an elegant Lewis design, with broad inside borders, centre gilt panel in crimson watered silk, and crimson silk fly-leaves with gilt corner ornaments.

## CASA GUIDI WINDOWS

THE ORIGINAL MANUSCRIPT OF THIS FAMOUS POEM. In two parts. The first part is entitled "A MEDITATION IN TUSCANY," the second "CASA GUIDI WINDOWS—SECOND PART." The manuscript covers 80 pages, 8vo, with about 26 lines to the page. Handsomely bound in 2 vols., 12mo, in red crushed levant morocco.

## AURORA LEIGH

### THE ORIGINAL MANUSCRIPT OF THIS FAMOUS POEM.

This is the first draft of the poem and differs materially from the printed version, many of the names of characters are altered.

The manuscript covers about 360 pages, very closely written, with a large number of corrections and revisions. It is bound from the original note-book in which it was written, with marbled paper end leaves, in crushed green levant morocco extra.

On the first end leaf Mrs. Browning has made notes of her son Penini's books with further titles of the books he has read. At the end are notes on "Casa Guidi Windows" and the first draft of a short poem.

In the autumn of 1856 Mrs. Browning issued her longest poem, "Aurora Leigh," a "Novel in Verse," in which she expressed her opinions on the main social conditions of the time. It also dealt with her own art of poetry. This poem was written amid innumerable interruptions as she sat in her drawing-room, attending there to all her little boy's wants and to chance callers, and is full of insight and generous feeling. Mrs. Browning herself describes the poem as "the most mature of my works and the one in which my highest convictions of work and art have entered." The poem is full of beauty from the first page to the last. Robert Browning said of this manuscript:

"My wife used to write it and lay it down to hear our child spell (see the first page with a list of Penini's books), or when a visitor came in, it was thrust under the cushions. At Paris a year ago, she gave me the first six books to read, I never having seen a line before. She then wrote the rest, and transcribed it in London, where I wish in one sense that I had written and she had read it."

WITH THE MANUSCRIPT IS A FINE LETTER OF JOHN RUSKIN, in which he writes:

"I think 'Aurora Leigh' the greatest poem in the English language, unsurpassed by anything but Shakespeare—*not* surpassed by Shakespeare's *sonnets*—and therefore the greatest poem in the language. I write this, you see, very deliberately," etc.

After making a few criticisms of details, he continues:

"For the rest, I am entirely subdued—or raised—to be Mrs. Browning's very humble votary and servant; I feel, for the time, as if I could do nothing more in describing—or in saying anything—as if, indeed, nobody *could* say anything more now—without appearing to be saying something weak in thought and unmelodious in English," etc.

A great many editions of "Aurora Leigh" have been published and in 1884 it had already been reprinted eighteen times.







## CRITICISMS OF BELLS AND POMEGRANATES

AN EXTREMELY INTERESTING SERIES OF ORIGINAL MANUSCRIPT CRITICISMS BY MRS. BROWNING OF THE FOLLOWING POEMS BY HER HUSBAND, WHICH APPEARED IN "BELLS AND POMEGRANATES," 1845.

The famous poem of "Ghent to Aix." This seems to have fascinated Mrs. Browning, as it has so many other readers, and she devotes two pages to its eulogy.

"You have fairly distanced the rider in 'Rookwood' here—not that I should think of saying so if we had not talked of him before. You hear the very trampling and breathing of the horses all through—and the sentiment is left in its right place through all the physical force and display. Then the difficult management of the *three* horses, of the *three* individualities—and Roland carrying the interest with him triumphantly. I know you must be fond of this poem; and nobody *can* forget it who has looked at it once;" etc.

The other poems criticized are: "The Flight of the Duchess," "Luria," "A Soul's Tragedy," "England in Italy," "Italy in England" ("A serene, noble poem this is—an heroic repose in it—but nothing to imagine queries out of, with whatever good will"), "Pictor Ignotus," "The Confessional," "Time's Revenges," "Saul," "The Flower's Name," "The Boy and the Angel," "The Laboratory," etc. The manuscripts are mounted and interleaved with the original text of "Bells and Pomegranates," No. 7, "Dramatic Romances and Lyrics," 1845; and No. 8, "Luria," and "A Soul's Tragedy," 1846.

Bound in an 8vo blue crushed levant morocco volume, with fine engraved portraits of Robert and Mrs. Browning.

## PROMETHEUS BOUND

THE ORIGINAL MANUSCRIPT OF THIS FAMOUS POEM AND ONE OF MRS. BROWNING'S FIRST PUBLICATIONS.

The manuscript is an extremely fine one and in beautiful state, comprising fifty quarto pages and a title, "The Prometheus Bound, a Dramatic Poem translated from the Greek of Aeschylus," all in the poet's autograph. Bound in crushed green levant morocco, with a portrait of Mrs. Browning.

## POEMS AND SONNETS

THE ORIGINAL MANUSCRIPTS OF THE FOLLOWING POEMS, A  
NUMBER OF WHICH ARE UNPUBLISHED.

- "Hesiod's Shield of Hercules"—14 lines.
- "A Morning at Sea"—13 verses of 6 lines each.
- "The Mask"—8 verses of 5 lines each.
- "A Child's Thought of God"—5 verses of 4 lines each.
- "Human Life"—10 verses of 6 lines each.
- "Calls on the Heart"—9 verses of 11 lines each.
- "Confessions"—9 verses of 9 lines each.
- "Wisdom Unapplied"—18 verses of 3 lines each.
- "In Sylvia's Adoration"—30 lines.
- "Loving, a Song"—3 verses of 10 lines each.
- "Flush or Faunus, Sonnet"—14 lines.
- "The Finite and Infinite, Sonnet"—14 lines.
- "A Reed"—21 lines.
- "A Dead Love, 1844"—9 verses of 4 lines each.
- "Not Gay, 1844, a Song"—9 verses of 5 lines each.
- "How a Lady Should Love, 1844"—11 verses of 4 lines each.
- "Hector in the Garden"—18 verses of 6 lines each.
- "Loving, Song"—2 verses of 8 lines each.
- "Sonnet, The Silence"—14 lines.
- "Stanzas, Life"—6 verses of 6 lines each.
- "Maude Clarence"—6 verses of 3 lines each.
- And over one hundred lines of other poetry.
- Bound in a 12mo volume in crushed green levant morocco.

## POEMS BEFORE CONGRESS

THE ORIGINAL MANUSCRIPT OF THESE CELEBRATED POEMS.

The contents are as follows: Title Page; Contents; Notes for the Preface; Napoleon in Italy; The Dance; A Tale of Villa Franca; A Court Lady; An August Voice; Christmas Gifts; Italy and the World, and A Curse for a Nation.



THIS IS THE LAST VOLUME OF POETRY PUBLISHED BY MRS. BROWNING. It contains several of her finest poems. The manuscript is quite complete, the last five stanzas of "The Dance," which were missing, have been completed from the original draft of the poem. The "Court Lady" is an individualization of a general fashion, the ladies of Milan having gone to the hospitals in full dress and in open carriages. MacMahon taking up the child is also historical, *vide* Mrs. Browning to Mrs. Jameson, February 22, 1860. On the publication of this collection, the Athenæum reviewer presumed the "Curse of a Nation" to apply to England, instead of being (as it obviously is) a denunciation of American slavery, and he criticized it in very strong terms of censure.

Mrs. Browning wrote to Isa Blagden: "I am dishonored before the Athenæum world as an unnatural vixen, who, instead of staying at home and spinning wool, goes abroad and abuses her own land. 'It is my own, my native land!' If, indeed, I had gone abroad and cursed other people's lands, there would have been no objection. That poem, as addressed to America, has always been considered rather an amiable and domestic trait on my part. But England! Heavens and Earth! What a crime! The very suspicion of it is guilt."

Bound, with a fine proof portrait of the author, in an 8vo volume in crushed red levant morocco extra.

## THE RUNAWAY SLAVE AT PILGRIM'S POINT

THE ORIGINAL MANUSCRIPT OF THIS CELEBRATED POEM.

The manuscript is quite complete, comprising 35 stanzas of seven lines each, and one of eight lines, clearly written and a very fine manuscript.

The poem was first printed in a publication called "The Liberty Bell," for sale at the Boston National Anti-Slavery Bazaar, 1848. It was separately printed in England in 1849 as a small pamphlet, which is now very rare. In December, 1846, Mrs. Browning wrote:

"I am just sending off an anti-slavery poem for America, too ferocious, perhaps, for the Americans to publish, but they asked for a poem and they have it."

This is the original manuscript from which the poem was printed.

Bound in a 12mo volume in crushed red levant, elaborately tooled after the manner of Derome.

## PREFACE TO THE NOMENCLATOR

"THE NOMENCLATOR" IS A CURIOUS SMALL QUARTO MANUSCRIPT VOLUME UNDOUBTEDLY BY ROBERT BROWNING, SENIOR, FATHER OF THE POET. Mrs. Browning's Preface consists of four pages, 8vo, in the author's autograph and explains the scope of the book, as follows:

"The object of the Nomenclator is to allow an easy and immediate reference to every proper name in the Old Testament, indicating its relation to other names—and, on the ground of Scripture being the best interpreter of Scripture, the author believes it will be found available in removing certain difficulties and apparent discrepancies which are troublesome to Bible students." Etc.

An autograph letter, signed, from Robert Browning to his father, undated, three pages, 8vo, is laid in. It relates to his efforts to place the book.

"Sarianna will tell you that I am trying to dispose of the 'Nomenclator' to a proper bookseller. It is evident that the plan is quite novel and ingenious," etc.

The whole enclosed in a small 4to cloth-covered box.

## LAST POEMS

THE ORIGINAL MANUSCRIPTS OF THESE VERY FAMOUS POEMS, collected and published by Robert Browning in 1862, after her death. The poems comprised in this collection are: Little Matie; A False Step; Void in Law; Lord Walter's Wife; Bianca Among the Nightingales; My Kate; A Plea for the Ragged Schools of London (with the rare pamphlet in which it was separately issued containing a poem by Robert Browning); May's Love; Amy's Cruelty; My Heart and I (in the autograph of G. P. R. James, but corrected by Mrs. Browning); Where's Agnes?; De Profundis; A Musical In-

strument; First News from Villafranca; King Victor Emmanuel Entering Florence, April, 1860; The Sword of Castruccio Castracani; Summing Up in Italy; Died; The Forced Recruit; Garibaldi; Only a Curl; A View Across the Roman Campagna; The King's Gift; Parting Lovers; The Childless Poetess (title altered to Mother and Poet); Nature's Remorses; The North and the South; From Heine (this is the last translation).

The manuscript is now quite complete with the exception of "The Best Thing in the World;" this poem has been lost or destroyed, in all probability the latter. "The North and South" was the last poem she wrote, Rome, May, 1861, and was written in reference to Hans Andersen's visit to Rome. The "Plea for the Ragged Schools of London" was written for her sister Arabel's ragged school bazaar, February 13, 1855.

"Lord Walter's Wife" was sent to Thackeray for insertion in the "Cornhill," in reply to which he wrote the letter printed on page 444, Volume 2, of "Mrs. Browning's Letters."

Bound, with a portrait, in an 8vo volume in crushed blue levant morocco extra.





A meditation in Tuscany -

by Herbert Harcourt Browning.

---

Stand last night a little child so singing  
~~that the fair fields were~~ by the  
~~under our windows~~ of the little church,  
"Gloria Gloria... o Gloria" stringing

The same ~~little~~ still on notes he wont to hear

So high for, you concluded the upspringing  
Of such a nimble bird to sky from perch,

Must leave the whole bush in a humble green;  
And that the heart of thaty must beat;

While such a voice had leave to rise serene  
Betwixt the <sup>granite</sup> ~~marble~~ of a Silence street!

A little child too, who not long had been  
By mother's finger steadied on his feet,  
And still 'o Gloria', he sang.

CASA GUIDI WINDOWS

See page 21



AUTOGRAPH LETTERS OF  
ROBERT BROWNING



LETTERS TO THE REV. J. D. WILLIAMS,  
1874-1889

A MOST INTERESTING CORRESPONDENCE, comprising a superb series of unpublished Autograph Letters to the Rev. J. D. Williams. There are 33 letters of Robert Browning, covering about 80 pages, 8vo, together with an original silhouette portrait of the poet, drawn from life. Bound in a folio volume in red straight-grained morocco extra.





AUTOGRAPH LETTERS TO  
ROBERT BROWNING



Sonnet -  
Not at Love -

I thought one hand the winter had soap,  
Of the most pure, to dress <sup>or wash</sup> ~~the~~ <sup>the</sup> years,  
Who each one in a gracious hand appears  
To bear a gift for mortals old or young;  
And, as I mused it in his antique lapse,  
I saw in vision <sup>gradual</sup> through my ~~red~~ <sup>red</sup> tears,  
The sweet red years, the ruthlessly years,  
Those young men life who by turns had flown  
A shadow across me! Straightway I was woe,  
So weeping, how a mystic shape did move  
Behind me & drew me backward by the hair:  
And a voice cried aloud, "While I shrove,  
"Sleep now, who lovest thee?" <sup>22</sup> "No!" said! "Not there,  
The silent answer rang, "Not there, but here."

SONNETS FROM THE PORTUGUESE

See page 21





## THREE LETTERS FROM THOMAS CARLYLE TO ROBERT BROWNING, 1847-1856

A 4to volume containing THREE OF THE MOST INTERESTING LETTERS EVER WRITTEN BY CARLYLE, addressed to Browning. These letters cover eight pages, 4to, and six pages, 8vo.

THE FIRST IS A REMARKABLE LETTER OF FOUR FULL PAGES, 4TO, dated June 23d, 1847, commencing with congratulations on Browning's marriage:

"If ever there was a union indicated by the finger of Heaven itself, and sanctioned and prescribed by the Eternal Laws under which poor transitory Sons of Adam live, it seems to me . . . to be this! . . . unless I altogether mistake, here is a life-partnership which, in all kinds of weather, has in it a capacity of being blessed to the Parties!"

He proceeds to discuss a proposal that he should visit Italy; speaks in a very despondent way of his own work, and of the state of England:

"We seem to be a People so enthralled and buried under bondage to the Hearsays and the Cants and the Grimaces, as no People ever were before. Literally so. From the top of our Metropolitan Cathedral to the sill of our lowest cobbler's shop, it is to me, too often, like one general *somnambulism*, most strange, most miserable—most damnable! Surely men called 'of genius' . . . are . . . commanded under pain of eternal death, to throw their whole 'genius' into the remedy of this . . . And they spend their time in traditionary rope-dancings and Vauxhall gymnastics; and talk about 'Art' and 'High Art.'"

Further on he specifies some of the men "of genius" alluded to:

"Dickens writes a 'Dombey & Son,' Thackeray a 'Vanity Fair.' . . . In fact, the business of rope-dancing goes to a great height; and d'Israeli's 'Tancred' (*readable to the end of the first volume*), a kind of transcendent spiritual Houndsditch, marks an epoch in the history of this poor country."

THE SECOND LETTER, DATED MARCH 8, 1852, COVERING SIX FULL PAGES, 8VO, is an extremely interesting one in which he thanks Browning for his essay on Shelley, and criticizes it and the letters to which it was a preface.

These were shortly afterwards found to be forgeries, and the book was withdrawn from circulation, but when Carlyle wrote, the fraud had not been detected. He calls the essay:

"A solid, well-wrought, massive, manful bit of discourse, and interesting to me, over and above, as the first bit of *prose* I have even seen from you;—I hope only the first of very many. . . . This essay of yours and another little word of Emerson are the only new things I have read with real pleasure for a great while past. . . . I admire very much the grave expressiveness of style (a *little* too elaborate here and there)," etc.

Shelley, however, Carlyle did not approve of; he calls him:

"An extremely weak creature, and lamentable much more than admirable . . . one of those unfortunates to whom the *talent of silence* . . . has been denied," etc.

He presses Browning at some length to write more, either in prose or verse, and then says that he has given a card of introduction to M. Montegut, of the "*Revue des deux Mondes*," and concludes by a reference to "the flat hat of the old *chansonnier*," which, Browning explains in a note, refers to "Beranger, whose appearance I had described, R. B."

THE THIRD LETTER, ALSO OF THE GREATEST INTEREST, dated April 28, 1856, is on the subject of Browning's "Men and Women."

Carlyle praises the poems most generously, alluding especially to the insight, manful character, rugged humor, power of expression and rhythm—"fine dancing if to the music only of drums"—displayed in them.

"Nay, in a private way, I admit to myself that here apparently is the finest poetic genius, finest possibility of such, we had got vouchsafed us in this generation, and it will be a terrible pity if we spill it in the process of elaboration."

He then proceeds to charge him with being obscure; says he had to read more than one of the poems as "a very enigma."

"If you took up some one great subject and tasked all your powers upon it for a long while, vowing to Heaven that you would be plain to mean capacities, then—!—But I have done, done. God be with you always, dear Browning," etc.

THIS SUPERB LETTER COVERS FOUR FULL PAGES, 4to.

IT IS REMARKABLE, IN VIEW OF THE DESTRUCTION OF ALL HIS CORRESPONDENCE BY BROWNING, THAT THESE AND A FEW OTHER IMPORTANT LETTERS ADDRESSED TO HIM HAVE SURVIVED. THEY WERE PROBABLY EXEMPTED FROM THE GENERAL HOLOCAUST AS TOO PRECIOUS TO BE CONDEMNED WITH THE OTHERS.

The above letters are bound, with portraits of Browning, Carlyle, Thackeray, Dickens, Shelley, etc., in a 4to volume, in red morocco.

## NINE LETTERS FROM DANTE GABRIEL ROSSETTI TO ROBERT BROWNING, 1863-1872

THESE EXCEPTIONALLY FINE LETTERS ARE OF THE GREATEST LITERARY INTEREST. In the first of the series, dated Jan. 5th, 1863, Rossetti thanks Browning for sending "Selections." He remarks:

"Concerning this book, all your lieges of oldest standing will feel some pangs of selfishness. 'Had I,' each will say, 'but had the doing of it.' For not even the poking of one's own fire, perhaps, is so peculiarly unapproachable a privilege as the insight into one's own poet."

Other letters acknowledge the receipt of presentation copies of "Dramatis Personæ," 1864; "Balaustion's Adventure," 1871; "Prince Hohenstiel Schwangau," 1871, and "Fifine at the Fair," 1872.

Of the "Dramatis Personæ," he praises especially "Rabbi Ben Ezra," "A Death in the Desert," and "Caliban Upon Setebos."

He relates reading "Balaustion" aloud while lying on the grass, "to some good listeners, too."

In the fourth, fifth and sixth letters, all written in the year 1869, Rossetti expresses his great admiration for "The Ring and the Book."

In the fourth letter he calls "Caponsacchi" "the very greatest thing you have yet done!"

In the fifth letter he says that "Pompilia" is "as noble and lovely as 'Caponsacchi,' and what more can be said?"

While in the sixth letter, in which his enthusiasm culminates, he notices "the serene splendor of the Pope's section," which he supposes "must be admitted as the grandest piece of sustained work in the whole cycle of your writings."

The details everywhere he finds "too right to be real," and thinks that if he were "to follow in detail all the heartfelt beauties of Caponsacchi's narrative . . . there would be no end to my letter—only to your patience."

Even the lawyers he finds "both admirable and astonishingly individual, and how intensely Italian is the humanity of 'Dominus Hyacinthus.' It quite recalls the domestic life of my childhood, passed wholly among Italians, though in England."

Finally, at the end of the third letter, he sums up the causes of his admiration in noble and eloquent phrases, concluding as follows:

"And highest of all is the fact that it is to the inmost centre of the emotion that the mind reverts in closing the book, and finds itself still gazing with Caponsacchi on the 'lady, tall, pale, beautiful, strange and sad,' and still thrilling to those all-expressive words of his:—

'You see, we are  
So very pitiable, she and I,  
Who had conceivably been otherwise.'"

THESE LETTERS ARE AMONGST THE VERY FEW PRESERVED BY BROWNING AS TOO PRECIOUS FOR DESTRUCTION WHEN THE REST OF HIS CORRESPONDENCE SUFFERED THAT FATE. THEY ARE UNPUBLISHED.

Bound, with portraits of Rossetti and Browning, in a 4to volume in brown straight-grained morocco.

## AUTOGRAPH LETTER FROM ALGERNON CHARLES SWINBURNE TO ROBERT BROWNING

AN INTERESTING LETTER, DATED OCTOBER 24, 1877, three pages, 12mo, accompanied by the addressed envelope.

Swinburne is acknowledging the receipt of a copy of Browning's "Agamemnon of Aeschylus," and speaks of it with the greatest warmth and praise for its fine scholarship and subtle dexterity:

"... a poem which I have thought the greatest ever produced on earth. Of course, the fine scholarship and subtle dexterity of the version is beyond my poor praise; but (e. g.) I was especially amazed at such wonderful instances of triumphant success in the all-but impossible. . . . If there are two poets I know well they are Shakespeare and Aeschylus," etc.

A copy of the first edition of the book accompanies the letter.

## FIFTEEN LETTERS FROM ALFRED, LORD TENNYSON TO ROBERT BROWNING, 1864-1890

ALL OF THESE LETTERS RELATE TO DIFFERENT VOLUMES OF BROWNING'S WORKS PRESENTED BY HIM TO THE POET LAUREATE. The first letter is a most interesting one in the form of a dialogue between himself and his wife, who urges him to write to Mr. Browning:



My dear Browning

Very welcome is the nosegay, not only for  
the love in the gift - which makes me  
who am physically the most untimorous  
of men & authors - proud: but also for  
its own very peculiar flowerage &  
fructification, for which I think I  
have as high a respect as any man  
in Britain. I stick it into my  
buttonhole & feel Bulwer's cork  
heels added to my boots.

My wife always remembers you - and  
another. I too when last at Paris  
took a long look at the Hotel Stroug  
Thinking of the former time <sup>ever yours affectionately</sup> A Tennyson

AUTOGRAPH LETTER FROM LORD TENNYSON TO ROBERT BROWNING

See page 38





"W. Then you should write; he has given you a crown of violets.

"H. He is the greatest-brained poet in England. Violets fade: he has given me a crown of gold.

"W. Well I meant the Troubadour crown of golden violets . . .

"H. Then I'll go up and smoke my pipe and write to him.

"W. You'll go up and concoct an imaginary letter over your pipe, which you'll never send.

"H. Yes, I will. I'll report our talk," etc.

A very interesting letter, dated Farringford, October 11, 1865, reads, in part:

"Very welcome is the nosegay [the selection from Browning's poems published this year in Moxon's *Miniature Poets*] not only for the love in the gift—which makes me who am physically the most unbumptious of men and authors—proud: but also for its own very peculiar flowerage and fructification, for which I think I have as high a respect as any man in Britain. . . . My wife always remembers you—and another."

The letter dated August, 1889, written in answer to one from Browning congratulating him on his eightieth birthday, reads as follows:

"I thank you with my whole heart and being for your noble and affectionate letter, and with my whole heart and being I return your friendship. To be loved and appreciated by so great and powerful a nature as yours will be a solace to me, and lighten my dark hours during the short time of life that is left to me."

This fine letter is no doubt the last which passed between the poets.

In another, dated May 8, 1873, relating to a gift of "Fifine at the Fair," he writes: "I have nothing of my own to send you back; but your Muse is prolific as Hecuba and mine by the side of her, an old barren cow."

Another letter, dated February 8, 1880, refers to his gift to Browning of "The Falcon." "That you, whom Professor Morley calls a born Dramatist, should approve of my little play, is good news to me and mine."

The last letter in the volume is to the poet's son and refers to Browning's last work, "Asolando":

"Of course he would have given me his new volume had he lived. I accept it not only as yours but his posthumous gift."

The letters are bound in a 4to volume in crimson levant morocco, illustrated with a number of portraits of Tennyson and Browning, including a pencil drawing of Tennyson by James Spedding.



AUTOGRAPH LETTERS OF  
ELIZABETH BARRETT BROWNING





12. Start to tick -

for her plain distanced the red in Redwood here -  
not that I like kind of saying so, if we had not talked  
of him before - for her to say transferring & breathing of  
it braves all though - & the sentiment is left in its  
right place though all the physical force & drop ~~down~~  
then to difficult management of the three poes, of  
the three individualities; - a blend carrying the interest  
into him ~~and~~ <sup>throughly</sup> - I know you must be fond  
of this poem & no one <sup>can</sup> forget it also has looked

CRITICISMS OF BELLS AND POMEGRANATES

See page 23



## CORRESPONDENCE WITH MISS MITFORD, AUTHOR OF "OUR VILLAGE"

THESE EXTREMELY INTERESTING LETTERS NUMBER ABOUT FOUR HUNDRED, of which by far the greatest part have not yet been published. For the interest of these letters it is only necessary to read those that have been published in the edition of 1897, and amongst those that are unpublished, equally interesting ones may be found.

These letters are mounted and bound in four 4to volumes, blue levant morocco extra.

Miss Mitford, in her "Recollections of a Literary Life," has left an interesting account of her first meeting with Miss Barrett in 1836, and from that date till the death of the elder lady in 1855 the two were on terms of intimate friendship. It was she who gave Miss Barrett her little dog, "Flush," which she carried with her when she left her father's house on September 19, 1846. It was to Miss Mitford, again, that Mrs. Browning entrusted the printing of the "Sonnets from the Portuguese," and she wrote of her to Ruskin, after her death, that:

"It was a great, warm, outflowing heart, and the head was worthy of the heart."

## CORRESPONDENCE WITH HUGH STUART BOYD

This correspondence with Hugh Stuart Boyd, whose friendship with the author is commemorated in her poem, "Wine of Cyprus," and other sonnets, numbers about 240 letters. THESE INCLUDE HER EARLIEST KNOWN LETTERS, WHICH ARE NEARLY ALL UNPUBLISHED. Of these 240 letters, only 66 are published.

Bound in three volumes, 4to, crushed brown levant morocco extra.

## LETTERS TO JOHN KENYON

THESE LETTERS TO JOHN KENYON NUMBER ABOUT 60, including three fine letters of Robert Browning and one of Sara Coleridge, of these, 27 letters are printed in Sir F. G. Kenyon's collection. John Kenyon played a very important part in the lives of the Brownings. He was a schoolfellow of Browning's father, and it was through him that the poet first met his future wife. After their marriage he assisted them financially and made them a generous legacy in his will. "Aurora Leigh" was partly written at his house in the Isle of Wight and is dedicated to him.

One of Robert Browning's letters refers at some length to the picture of Andrea del Sarto in the Pitti Palace, which Kenyon wanted Browning to get copied, and which inspired Browning's poem.

Bound in a 4to volume, red levant morocco.

## LETTERS TO MRS. JAMESON

THE LETTERS TO MRS. JAMESON, AUTHOR OF "SACRED AND LEGENDARY ART," ETC., ARE PARTICULARLY INTERESTING. They comprise 65 of Mrs. Browning, and several of Mrs. Jameson and John Kenyon. Only 32 of these very fine letters have been published.

Miss Barrett met Mrs. Jameson first in 1844, and from that date till the latter's death on March 17, 1860, they were very close friends. The Brownings travelled with her to Italy on their first visit to that country and owed very much to her kindness.

Bound in a 4to volume in green levant morocco extra.

## ELIZABETH BARRETT BROWNING AND WILLIAM WORDSWORTH

A 4to volume of original autograph letters and manuscripts INCLUDING THE ORIGINAL OF THE FAMOUS SONNET ON HAYDON'S PICTURE OF WORDSWORTH, three letters of Wordsworth—the first written to Miss Barrett—and a long manuscript account of her first interview with Wordsworth. Also a letter of Robert Browning to Miss Mott about Wordsworth. A most interesting collection, illustrated with portraits of Wordsworth, Mrs. Browning and Robert Browning.

Bound in dark blue morocco extra.

## LETTERS TO MRS. MARTIN

LETTERS OF MRS. BROWNING TO HER LIFE-LONG FRIEND, MRS. MARTIN, WHO LIVED AT TEWKESBURY, NOT FAR FROM THE BARRETTS AT HOPE END.

This correspondence comprises some of the most charming and interesting letters in this collection, and numbers over a hundred letters of Mrs. Browning and two very fine and long letters from Robert Browning. Seventy-one of these letters have been printed; the remainder, comprising equally charming letters, are unpublished.

Bound in a 4to volume in crimson levant morocco extra.

## LETTERS TO BENJAMIN ROBERT HAYDON

Autograph Letters, etc., addressed to B. R. Haydon, the artist, INCLUDING A FINE ORIGINAL EARLY POEM OF ABOUT 36 LINES, and 23 long and interesting, and presumably unpublished, letters of Miss Barrett, and three of B. R. Haydon.

Mounted and bound in a 4to volume in red crushed levant morocco extra.



## LETTER TO NAPOLEON III (April, 1857)

THIS SPLENDID LETTER ADDRESSED TO THE EMPEROR, ASKING HIM TO PARDON VICTOR HUGO, IS REPRODUCED IN SIR F. G. KENYON'S "LETTERS OF ELIZABETH BARRETT BROWNING." Victor Hugo was at this time living in exile in Jersey.

An extract from this dignified and touching letter is as follows:

"I am only a woman, and have no claim on your Majesty's attention, except that of the weakest on the strongest. Probably my very name as the wife of an English poet, and as named myself a little among English poets, is unknown to your Majesty. I never approached my own sovereign with a petition nor am I skilled in the way of addressing kings, yet having, through a studious and thoughtful life, grown used to great men (among the dead at least), I cannot feel entirely at a loss in speaking to the Emperor Napoleon," etc.

Bound in an 8vo volume in crushed red levant morocco extra with portraits of Napoleon III and Victor Hugo.

## LETTERS FROM MRS. BROWNING TO H. J. OWEN AND OTHERS AND FROM ROBERT BROWNING TO DR. FURNIVALL, MRS. FORMAN AND OTHERS

A LARGE FOLIO VOLUME, BOUND IN BLACK STRAIGHT-GRAINED MOROCCO, CONTAINING THE FOLLOWING EXTREMELY INTERESTING LETTERS OF ELIZABETH BARRETT BROWNING AND ROBERT BROWNING:

1. A. L. S. "Ba." 7 pages, 16mo. 50 Wimpole Street, Saturday [about 1838].

An unusually fine autobiographical letter in which she criticizes her own poetry; mentions "Seraphim."



Sire,

I am only a woman and have no claim on your majesty's attention except that of the weakest on the strongest. Probably my very name as the wife of an English poet and as named itself a little among English poets, is unknown to your majesty. I never approached my own sovereign with a petition, nor am skilled in the way of addressing kings. Yet having, through a studious and thoughtful life, grown used to great men (among the dead at least) I cannot feel entirely at a loss in speaking to the Emperor Napoleon.

LETTER TO NAPOLEON III

See page 46



2. A. L. S. "E. B. B." 11 pages, 16mo. June 17, 1842.

Mentions Miss Mitford, "whom I love so," Mrs. Jameson, Coventry Patmore, etc.

"There is some power in Patmore after all . . . of plagiarism from Tennyson I acquit the author—only that here and there one perceives that he has read that great poet and artist studiously." Etc.

3. A. L. S. "Elizabeth B. Barrett." 4 pages, 12mo. 50 Wimpole Street, July 3, 1843. To Cornelius Mathews, New York.

Relates to his literary work, advising him how to send copies for review by the English literary papers; mentions "Chaucer Modernized," and criticizes Dickens for his comments on America in "Martin Chuzzlewit."

"A volume of desecrations of Chaucer which I conspired with others (Wordsworth himself presiding over the machinations) to produce."

"Forget for a moment, put out of sight and beyond scorn, the offences of Charles Dickens. You must be angry—for I am so myself. While I was reading that last number [of 'Martin Chuzzlewit'] I quite shrank and writhed."

4. A. L. S. "Ba." 4 pages, 12mo. Undated.

Speaks of her shattered health.

5. Autograph manuscript, signed with initials. 3 pages, 4to, 71 lines. "Elegy on the Death of Sir Uvedale Price, Bart."

6. A. L. S. "Ba." 4 pages, 12mo. [October 24, 1855.]

7. A. L. S. of Robert Browning. 2 pages, 12mo. 29 De Vere Gardens, W., March 16, 1885. To Mrs. Forman, on her acting in "Colombe's Birthday."

"Need I attempt to express the gratitude I must feel at your giving my work the generous help of your admirable histrionic genius." Etc.

8. A. L. S. of Robert Browning. 4 pages, 12mo. Venice, November 1, 1885. To Dr. F. J. Furnivall.

Praising Mrs. Forman's acting in "Colombe's Birthday."

9. A. N. S., with initials, of Dr. Furnivall, a slip. November 3, 1885. To Mrs. Forman.

10. A. L. S. "Ba." 4 pages, 8vo. Florence, May 16, 1849. To Miss Douglass.

A charming letter, very closely written, relating to her baby, "Pen."

"A 'robust child,' so called by the physician—and admired in various tongues as a 'beautiful baby' and 'un bel bambino,'" etc.

11. A. L. S. of Robert Browning. 2 pages, 12mo. 19 Warwick Crescent, W., December 29, 1885. To Mrs. Forman, praising her performance of "Colombe."

12. A. L. S. of Robert Browning. 1 page, 12mo. 19 Warwick Crescent, W., May 8, 1886. To Mrs. Forman.

" . . . what is impossible for you, the Poetic Actress without a rival?" Etc.

13. A. L. S. "Ba." 4 pages, 12mo. Florence, September 17, 1847. Eulogizing Mr. Hiram Powers, the American sculptor.

" . . . one of the simplest, gentlest men of genius in the world. He is doing in the marble now a most beautiful Eve, with that chaste purity of expression which people agree to call classical." Etc.

14. A. L. S. of Robert Browning. 1 page, 12mo. 19 Warwick Crescent, W., May 20, 1886. To Sydney E. Preston.

15. A. L. S. of Robert Browning. 2 pages, 12mo. 29 De Vere Gardens, W., October 11, 1887. To Mrs. Forman, regarding a proposed performance of one of his plays.

"Should two artists of the eminence of Mrs. Kendal and yourself be fortunate enough to find a third actor of anything like approaching ability, —I shall, for the first time in my experience, feel that any want of interest in the play is wholly and solely attributable to its author." Etc.

16. A. N. S. of Robert Browning. 1 page, 16mo. Undated. To Mrs. Basil Montagu.

17. A. L. S. of Robert Browning. 2 pages, 12mo. 29 De Vere Gardens, W., March 5, 1888. To Dr. Furnivall.

18. A. L. S. of Robert Browning. 1 page, 12mo. 29 De Vere Gardens, W., May 9, 1888. To Mrs. Forman, thanking her for a photograph and again praising her acting.

19. A. L. S. of Robert Browning. 2 pages, 12mo. Camberwell, February 4 [no year]. To Mrs. Adams.

20. Another letter to the same. 1 page, 8vo. Undated.

21. A. L. S. of Robert Browning. 1 page, 12mo. Camberwell, July 23, 1836. To Macready, the famous tragedian.

22. A. L. S. of Robert Browning. 2 pages, 12mo. 19 W[arwick] C[rescent], February 16, 1866. To M. le Chevalier Chatelain.

23. A slip with autograph signatures of Robert Browning, the Earl of Lytton (Owen Meredith) and Henry Irving.

24. A. L. S. of Robert Browning. 1 page, 12mo. 19 Warwick Crescent, W., October 31, 1882. To J. T. Baron.

25. A. L. S. of Robert Browning. 3 pages, 12mo. 29 De Vere Gardens, W., August 11, 1888. To Mrs. Forman.

26. Another letter to the same. 1 page, 12mo. 29 De Vere Gardens, W., May 8, 1889.

27. Autograph manuscript of Mrs. Browning, "The Sword of Castuccio Castracani." 2 pages, 8vo, 42 lines, unsigned.

Probably the first draft of the poem, consisting of seven stanzas. As published in "Last Poems," 1862, the manuscript of which is included in this collection, it consisted of eight stanzas.

28. A. L. S. "E. B. Barrett commonly called Ba." 15 pages, 12mo. 50 Wimpole Street, March 31, 1842.

Speaking of her wearisome illness and of the heroic effort she made to return to London, so that her father might not be lonely.

29. A. L. of Mrs. Browning. 4 pages, 12mo. Undated. The conclusion of the letter is written across the first page in another hand.

30. Autograph manuscript of Mrs. Browning. "Void in Law." 4 pages, 8vo, 80 lines, unsigned.

Probably the first draft of the poem, published in "Last Poems," 1862. Another, later, version which was sent to the printers is included in the manuscript of "Last Poems," described earlier in this brochure.

A NUMBER OF INTERESTING PORTRAITS OF THE TWO POETS AT DIFFERENT PERIODS ARE INSERTED IN THIS VALUABLE AND ATTRACTIVE VOLUME.





ROBERT BROWNING'S CORRECTED  
PROOF COPIES AND PERSONAL  
COPIES OF HIS OWN WORKS



**PARACELSUS.** London: Published by Effingham Wilson, 1835.

A most interesting volume, inscribed by the author's sister "The first copy of Paracelsus (proof sheets bound) which he gave to his mother, and wrote her name in it." His mother's name is inscribed on the half-title by the author and he has signed the preface. It contains corrections and annotations in Browning's autograph.

12mo, half calf, in silk-covered box.

**SORDELLO.** London: Edward Moxon, 1840.

Unique and most interesting copy, with the author's presentation inscription to his sister Sarianna, March 7, 1840. The volume contains many hundred corrections and additions in the author's hand. This is the identical volume that Browning revised and altered with the idea of republishing the poem—an idea which was subsequently abandoned, as explained in the preface addressed to Mr. Milsand, in 1863.

16mo, original boards, rebacked, enclosed in a red morocco silk-lined case.

**DRAMATIS PERSONAE.** London: Chapman and Hall, 1864.

Robert Browning's own copy, with his signature on the title, a number of manuscript corrections and additions by him in the text, and a very notable addition of three stanzas of four lines each to the famous poem of "Gold Hair," entirely in his autograph.

On the half-title is also mounted a very interesting original photograph of the poet inscribed beneath in his autograph, "Imaginary and Symbolical portrait of the writer of 'Men and Women' prefixed to an American edition."

12mo, original cloth.

**RED COTTON NIGHTCAP COUNTRY** or Turf and Towers. London: Smith, Elder & Co., 1873.

THE ORIGINAL PROOF SHEETS, WITH A GREAT NUMBER OF AUTOGRAPH CORRECTIONS AND ADDITIONS BY THE AUTHOR.

These are the first corrected proofs, the text finishing on page 261 instead of page 282 as in the published copies, the date being added at the end in manuscript. In this proof the names of personages and places are entirely different, in many instances, from those used in the first edition, and are not corrected, the manuscript alterations being confined to the construction of the poem.

12mo, green levant morocco extra, uncut.

**RED COTTON NIGHTCAP COUNTRY.** London: Smith, Elder & Co., 1873.

ORIGINAL PROOF SHEETS OF THE FINAL REVISION. In this most interesting copy the names are printed as in the previous volume, but are corrected throughout, in consequence of a suggestion that a libellous construction could be placed on them.

There are also a number of other very interesting corrections and additions.

12mo, crimson levant morocco extra, uncut.

**ASOLANDO: FANCIES AND FACTS.** London: Smith, Elder & Co., 1889.

PROOF COPY with the title dated one year previous to the published copies. This was the poet's last work. This unique and extremely interesting copy contains a great many additions and corrections in the author's hand, and is the revised proof from which the edition was printed.

12mo, pale green straight-grained morocco.

**ROBERT BROWNING'S COPIES OF  
MRS. BROWNING'S WORKS**





**AN ESSAY ON MIND.** With Other Poems. London:  
James Duncan, 1826.

One of Miss Barrett's first publications and very rare.

PRESENTATION COPY from Mrs. Browning to her sister, Henrietta, who afterwards gave it to Robert Browning, who has inscribed his name in full on the title.

Inserted as a frontispiece is a reproduction of the pastel portrait described in the early portion of this pamphlet.

8vo, original boards, cloth back.

**A DRAMA OF EXILE** and Other Poems. New York:  
Henry G. Langley, 1845.

PROBABLY THE MOST INTERESTING COPY IN EXISTENCE, with an inscription on the fly leaf: "From E. B. B." in the autograph of the poet, and "Sept. 2, 1845—and this is July 26, 1861" in the autograph of Robert Browning. Also in the latter's handwriting:

"On Flowers—'Nov., 1831.' Her own words:

"Like the hours that saw them culled  
Very bright they were  
Like the hours that saw them culled  
They *are* dead and sere,  
Like the hours that saw them culled  
They *will* aye be dear!"

"Copied alone in Casa Guidi R. B."

This book was so inscribed by Robert Browning within a few days of his wife's death.

Two volumes, 12mo, original boards, in two silk cases.

**POEMS BEFORE CONGRESS.** London: Chapman  
and Hall, 1860.

UNDOUBTEDLY THE MOST INTERESTING COPY OF THE BOOK  
IN EXISTENCE, BEING THE PRESENTATION COPY TO

ROBERT BROWNING, who has written his name on the half-title, above an inscription by the author:

"From Elizabeth B. B.

*Faccia opre di se degne in chiara luce,  
E rimirando Te maestro e duce.*

TASSO."

On one of the fly-leaves is pasted a drawing in pen-and-ink by Mrs. Browning, with an inscription by her below:

"1860. Oct. 7—Villa Alberti.

Siena—My fig tree—E.B.B."

and another by her husband:

"Drawn the last time she ever sat under it. We left, the next day. R. B."

Two different photographs of Mrs. Browning, the last ever taken, are inserted at the beginning and end of the text. Each has the following inscription by Robert Browning at the foot: "Rome, May 27, 1861."

On the back of the last page of text is pasted a pencilled plan, with the following note beneath:

"This plan was made on the spot by Ba (Mrs. Browning) shortly before we left Rome, of the Apartment in the Palazzo Barberini for which we were in negotiation up to the last. We would have taken it for 'five or six years.' She spoke anxiously about it this day last month. Alone, Casa Guidi, July 26, '61. R. B."

On the opposite page are two remarkable notes by Robert Browning:

"Note. Tuesday, July 21, 1863. Arabel (Mrs. Browning's sister) told me yesterday that she had been much agitated by a dream which happened the night before, Sunday, July 19: she saw Her and asked 'When shall I be with you?' The reply was 'Dearest, in five years': whereupon Arabel awoke. She knew in her dream that it was not to the living she spoke—and her question referred to her own death. R. B."

"(Arabel died in my arms yesterday a little before 12 o'clock: R. B. Friday, June 12, 1868.)"

"(Arabel was born July 4th, 1813.)"

On the last leaf of the book is a copy in Browning's writing of the inscription placed on Casa Guidi:

"Qui scrisse e morì-Elisabetta Barret Browning—che in cuore di donna conciliava—scienza di dotto e spirito di Poeta—e fece del suo verso aureo anello—fra Italia ed Inghilterra—Pose questa memoria—Firenze grata—1861."

On an inserted leaf is a note by Browning's sister describing this copy. 12mo, original cloth.



POEMS BEFORE CONGRESS

See page 58



**NAPOLEON III IN ITALY.** And Other Poems. New York: C. S. Francis, 1860.

PRESENTATION COPY from the poet to Robert Browning, with inscription on the fly leaf "From Elizabeth B. B. 1860. Oct. 7." and Robert Browning's initials and a note "with her corrections of the preface" in his autograph on title page.

12mo, original cloth.





PRESENTATION COPIES FROM THE  
BROWNING



**THE BATTLE OF MARATHON.** A Poem. By E. B. Barrett. London: Printed for W. Lindsell, 87 Wimpole Street, Cavendish Square, 1820.

PRESENTATION COPY OF ELIZABETH BARRETT BROWNING'S FIRST BOOK, to her sister, with inscription at the top of the title page, "To my dearest Henrietta from her affectionate *Ba* the Author." The last syllable of the word "Author" has been trimmed off by the binder.

It is supposed that not more than fifty copies of this first work of the young poet of thirteen were printed by an admiring father. Only four copies were known to Mr. Wise, but seven or eight copies can now be traced.

8vo, contemporary cloth binding.

**THE SERAPHIM.** And Other Poems. By Elizabeth B. Barrett. London: Saunders and Otley, 1838.

PRESENTATION COPY to her life-long friend and relative, John Kenyon, with an inscription in her autograph on the half-title "To John Kenyon, Esq., from the author, his affectionate friend." Underneath is inscribed by Robert Browning "And from John Kenyon to Robert Browning." John Kenyon left the Brownings £10,000 in his will.

12mo, original cloth, uncut.

**POEMS.** By Robert Browning. London: Chapman and Hall, 1849.

PRESENTATION COPY from the author, with inscription on the half-title "Frederick Leighton from his affectionate friend R. B. Aug. 2, '56."

Two volumes, 12mo, original cloth, uncut. Bookplate of Lord Leighton in both volumes.

**POEMS.** By Elizabeth Barrett Browning. Vol. I. London: Chapman and Hall, 1862.

PRESENTATION COPY from Robert Browning to his son, with autograph inscription on half-title "To our dearest Peni London Jan 23, '62." Laid in is a reproduction of the Leighton drawing of Penini.

12mo, original cloth, uncut.

**LAST POEMS.** By Elizabeth Barrett Browning. London: Chapman and Hall, 1862.

PRESENTATION COPY from Robert Browning, with autograph inscription "Lady Ashburton from R. B. London, Apr. 11, '62."

12mo, original cloth, uncut.

**THE GREEK CHRISTIAN POETS** and the English Poets. By Elizabeth Barrett Browning. London: Chapman and Hall, 1863.

PRESENTATION COPY from Robert Browning to his son, with autograph inscription "To our dearest Pen. R. B. March 13, '63." Inserted as a frontispiece is the reproduction of one of the beautiful sketches of Penini by Lord Leighton. The volume also has corrections in the text by Robert Browning, and has inserted the original manuscripts by Mrs. Browning of the poems on pages 117 and 127, also a manuscript of a poem in Greek by her.

12mo, original cloth, uncut.

**BALAUSTION'S ADVENTURE**, including a Transcript from Euripides. By Robert Browning. London: Smith, Elder & Co., 1871.

PRESENTATION COPY from Robert Browning, with autograph inscription "The Hon. Miss Baring with R. B's affectionate regards."

12mo, original cloth, uncut.

**MORTE DEL L'UXORICIDA GUIDO FRANCESCHINI DECAPITATO.** With a note to the introduction by Robert Browning, May 24, 1870.

AN EXTREMELY INTERESTING PRESENTATION COPY, with an autograph inscription on the title by Robert Browning, "The Hon. Mary Baring with R. B.'s affectionate regards. March 31, '71." Also a very fine three-page autograph letter, reading:

"I am very glad that you care to have the story upon which my little poem was founded. You must know that I printed two years ago a very long poem indeed, such as it would not interest you to read for many a year to come, if even then; but in case it *should*, perhaps you might like to have likewise an account of the facts of that story also, which a friend of mine printed lately that it might be preserved; but a very few copies only were printed, and none can be bought, supposing that anybody wished to buy them; the little thing will therefore be curious one day if nothing better. At all events I may say of it, in the words I once saw carved upon the handle of an ancient pair of bellows which had been a gift of a friend, "The gift is small, The Love is all!"

The book itself is an issue of a manuscript contemporaneous account of the crime immortalized in "The Ring and the Book." Privately printed for the Philobiblon Society.

4to, original blue paper wrappers, uncut, in cloth box.

**PACHIAROTTO.** And how he worked in Distemper: with other Poems. By Robert Browning. London: Smith, Elder & Co., 1876.

PRESENTATION COPY from Robert Browning, with autograph inscription "For dearest Pen. R. B. July 18, '76." With a reproduction of the portrait of Penini by Lord Leighton inserted.

12mo, original cloth, uncut.

**THE AGAMEMNON OF AESCHYLUS.** Transcribed by Robert Browning. London: Smith, Elder & Co., 1877.

PRESENTATION COPY from Robert Browning to his son, with autograph inscription on half-title "Robert W. Barrett

Browning from his affectionate ever R. B. Oct. 16, '77."

12mo, original cloth, uncut.

**LA SAISIAZ.** The Two Poets of Croisic: By Robert Browning. London: Smith, Elder & Co., 1878.

PRESENTATION COPY from the author to his son, with autograph inscription on the half-title "Dearest Pen with R. B's Love, May 15, '78."

12mo, original cloth, uncut.

**DRAMATIC IDYLS.** By Robert Browning. London: Smith, Elder & Co., 1879.

Presented by Robert Browning to the famous painter, Sir Frederick Leighton, afterwards Lord Leighton, with autograph inscription on the half-title "Sir Frederick Leighton P. R. A. from his old friend R. B. April 26, '79." With the bookplate of Lord Leighton.

12mo, original cloth.

**DRAMATIC IDYLS.** Second Series. By Robert Browning. London: Smith, Elder & Co., 1880.

PRESENTATION COPY with autograph inscription on half-title "Sir Frederick Leighton P. R. A. from his old friend R. B. June 28, '80." Bookplate of Lord Leighton.

12mo, original cloth, uncut.

**JOCOSERIA.** By Robert Browning. London: Smith, Elder & Co., 1883.

PRESENTATION COPY from Robert Browning to his life-long friend, the Rev. J. D. Williams, with autograph inscription "The Rev. J. D. Williams with R. B's affectionate regards. March 9, '83."

12mo, original cloth, uncut.



**FERISHTAH'S FANCIES.** By Robert Browning. London: Smith, Elder & Co., 1884.

PRESENTATION COPY with author's autograph inscription on the fly leaf, "To the Rev. J. D. Williams with the affectionate regards of Robert Browning. Nov. 20, '84."


12mo, original cloth, uncut.

**PARLEYINGS WITH CERTAIN PEOPLE.** By Robert Browning. London: Smith, Elder & Co., 1887.

PRESENTATION COPY with author's autograph inscription "Dearest Pen from his affectionately ever R. B." With a reproduction of the portrait by Lord Leighton inserted.

12mo, original cloth, uncut.





on the spot  
This plan was made by Ba, shortly before we left  
Rome, of the apartment in the Palazzo Barberini  
for which we were in negotiation up to the last. we would  
have taken it for "five or six years". She spoke anxiously  
about it this day last month. Rome, Casa Guide, July 28. '61  
R13.

POEMS BEFORE CONGRESS

See page 58



**PRESENTATION COPIES TO THE  
BROWNING**





**ORLANDINO.** Di Limerno Pitocco. Londra, 1775.

BEAUTIFULLY ENGRAVED TITLE BY MOREAU. This supremely interesting copy carries on the half-title a presentation inscription from Major-General William Napier, the famous military historian, to Walter Savage Landor, with some very fine autograph verses addressed to him. Underneath this is a presentation inscription from Landor to Browning, and below this an inscription by Browning presenting the book to his son. 'Apart from the association interest, the book is bound in a superb specimen of old French red morocco, with exquisitely tooled borders and coat-of-arms, by the famous binder, Derome, the younger, and has his ticket on the fly-leaf.

## **LETTERS AND JOURNALS OF LORD BYRON.**

By Thomas Moore. Paris: Published by A. and W. Galignani, 1830.

THIS VERY INTERESTING COPY WAS GIVEN TO MRS. BROWNING BY HER FRIEND, MRS. MARTIN, and has an inscription on the fly-leaf: "Given to E. B. Barrett by Mrs. Martin, Hope End, 1831," in the autograph of Mrs. Browning, and "Read for the last time by Robert Browning in June 1881 June 26, '81 R. B." in the poet's autograph. Also at the end a very interesting quotation from a letter of George Sand to Daniel Saint, also in the handwriting of Robert Browning.

8vo, old calf, rebounded, in cloth-covered box.

**THE CUP AND THE FALCON.** By Alfred, Lord Tennyson. London: Macmillan and Co., 1884.

PRESENTATION COPY with inscription on the half-title in

Robert Browning's autograph "Robert Browning from the author Feb 23, '84." Pasted on the fly-leaf is the addressed portion of an envelope in the autograph of Tennyson, "Robert Browning Esq Care of Chapman and Hall (Publishers) Piccadilly, W. A. Tennyson." 12mo, original cloth, uncut.

### LOCKSLEY HALL SIXTY YEARS AFTER, ETC.

By Alfred, Lord Tennyson. London: Macmillan and Co., 1886.

PRESENTATION COPY from Lord Tennyson to Robert Browning, with inscription on fly-leaf in the autograph of the latter: "Robert Browning from A. T. Dec. 13, '86." On the inside of the front cover is pasted the addressed portion of an envelope, with the following in Tennyson's autograph, "Robert Browning Esq., 19 Warwick Crescent, Upper Westbourne Terrace London." 12mo, original cloth, uncut.

PRESENTATION COPIES OF TENNYSON'S WORKS ARE EXTREMELY RARE, AND THE ABOVE ARE OF ESPECIAL INTEREST AS CONNECTING THE NAMES OF TWO OF THE GREATEST POETS OF THE VICTORIAN ERA.





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